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One of the relatives goes to the man who knows the ceremony. He says, "We have been unable to bring up our children. We need you to help us."

My relative sits there. He just makes some kind of sound in his throat first. Then he says, "Well, I'll do it. But I need a buckskin with a piece of turquoise tied at the middle of the head and a yellow horse. Give two other things, anything you wish, just so it makes four, a set of four."

They get these things together and bring them to him, and the ceremony takes place.

Once he has accepted the task, the shaman busies himself with the construction of the cradle. With prayers and ritual, oak, ash, or walnut is gathered for the ovate frame, and sotol or yucca stalk for the cross-pieces that will form the back of the cradle.

For the back part of the cradleboard, the cross-pieces are of sotol if the cradle is for a boy, and of narrow-leafed yucca if it is for a girl. The sotol, which is jagged edged along the leaf, is called the boy, the "he"; the yucca is called the girl, the "she." These plants are brother and sister, we say.

This sex distinction, however, is not acceptable to all.

A canopy to shield the child's face is made of the stems of red-barked dogwood, mock orange, or Apache plume. A piece of ash connects the frame and the canopy, and ash or oak is used for the footrest. The bedding is of wild mustard, and a pillow of *Solanium trifolium* prevents excessive movement of the head. The buckskin covering for the frame is usually colored with yellow ocher. In the buckskin which covers the top of the canopy, symbols are cut which sometimes have sex value. The girl's cradle is usually decorated with a full moon or half-moon; the boy's cradle, with a cross or four parallel slits.

Some feel that cradleboard materials may be prepared in advance but that, once actual construction has started, the work should be finished the same day. Others permit the outer frame to be made on one day and the cross-pieces and canopy on another. Still others have no strong conviction about the length of time to be allotted to the process as long as the cradle is ready when it is needed. It is assumed that all steps in the construction have been accompanied by prayers for the welfare and long life of the infant. The shaman ties protective amulets on the cradle—bags of pollen, turquoise beads, and pieces of lightning-riven wood.

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On the mask, at the forehead or nose region, may be suspended a piece of abalone shell or turquoise. One shaman employs the shell "because abalone has strength, and the masked dancers should have the same strength as the abalone."

At its top the hood is attached to the horns[8] or uprights by spreading prongs of a piece of oak which has been split, soaked in water, and heated until it could be worked. At its upper end this piece is connected to the yucca or sotol frame which rises above it. A bunch of turkey feathers or some green juniper is tied at the point of union. The superstructure of wooden slats looks like a great, squarish candelabra balanced on the top of the dancer's head. It is essentially a horizontal bar to which vertical pieces approximately two feet high have been attached at the two ends and in the middle. From each end of the horizontal support hang two or four short lengths of wood called "earrings." These strike against one another, making a sound that has become a symbol for the approach of the dancers. From the tops of the vertical pieces float downy eagle feathers. The colors of the uprights are black, yellow, and green (blue);[9] red "would be used only by a witch on a masked dancer horn."

The shaman, drum in hand, may accompany his dancers to the edge of the clearing. Then, often, he will join the group of men who have gathered at the north of the ceremonial structure to sing for the masked dancers.

But the entrance of the dancers may be delayed still further, for they are often called upon at this time to cure. Yet the fiction of their purely social function at the puberty rite is maintained by having what serious ritual they attempt remain a private matter, unguided by the sponsors of the ceremony:

[8] That the headdress should be called "horns" is of special interest, in the light of the fact that Mountain Spirits are associated with the protection and guardianship of game animals, the most important of which have horns.

[9] Juice of the yucca leaf is mixed with charcoal, yellow ocher or a decoction from algerita root, and soft turquoise to obtain these colors. The addition of the yucca juice makes the difference between the impermanent paint used on the bodies of the dancers and the fixed color with which the headdress and sticks are painted. Green and blue are not terminologically differentiated.

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After the craftsman has cut a branch, split it, and shaped and smoothed the wood, he lets it season. When it is dried to his liking, he "greases the wood and pulls it in every way until it is slick and shiny." The wood is bent over the knee or over a tree and tied. Then it is put in hot ashes and watched so that it will not burn. After it cools it keeps its shape. The bow wood is kept tied and allowed to dry for over ten days after this treatment with heat. When the double-curved bow is made, the heated bow wood is bent between two young trees growing close together.

The outer surface is usually painted a solid color; on the inner surface the maker puts a design by which his handiwork is known —a star, a cross, serrated lines, parallel lines, or a naturalistic figure. This may refer to his supernatural power or may be simply a decoration or an identification mark. The dyes used are vegetable or mineral substances made permanent by mixture with juice squeezed from heated yucca leaves. Though the bow is never backed longitudinally with lengths of sinew, it is often wrapped with sinew. Usually, however, this is not applied until the bow has been weakened by use. Horse hair is used, but less frequently, as the reinforcing agent.

When the bow is to be sinew wrapped, animal hooves and horns are boiled for two days, and the glue thus obtained is rubbed on the wood at the places where the sinew will cover it. Then the moistened sinew is wound around the bow, usually at the middle and at places on each side equidistant from the center. Glue is rubbed on the outer surface of the wrapping too, and the bow is left to dry. Occasionally, piñon pitch is substituted for glue. "The pitch is put on the sinew warm, and the bow is worked and bent back and forth to spread the pitch and work it in."

Sinew from the loin or the leg of the deer is saved for the bow string. The man soaks the sinew in water, separates it into strands, and rolls three of them together on his leg to form a string. The warrior or raider will have an extra string with him in case the one on his bow should snap. One informant claimed that the tough fiber from the mescal leaf, rolled on the thigh and

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carefully tied, makes a bow string that serves well in emergencies and is even regularly used by some.

To release the arrow, the archer holds the string between his thumb and first finger and assists with his second finger. When the bow is not in use, it is left unstrung. In the hands of a strong man this weapon is quite effective.

[My uncle] made powerful bows. At one hundred yards he could kill a deer instantly. At fifteen yards he could send an arrow through a deer.

A good shot would be one that would send the arrow about a hundred yards with accuracy. The bow worked as fast as the gun in the old days. Formerly, before someone could load the magazine of a gun, you could shoot three arrows from the bow.

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For hunting birds and killing pack rats, men fashion smaller bows of the same general construction. Boys who are learning how to use weapons are given these smaller bows.

In any important undertaking a man carries from thirty to forty arrows, and he likes to keep a reserve supply at home. Much time and care, therefore, go into their making and repair. An entire month may be spent on a full set of arrows. The arrows
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are of two kinds: those of carrizo or reed into which a hardwood foreshaft is fitted and those with the entire shaft of hardwood. For the latter, Apache plume, mulberry, mountain mahogany, or *Fendlera rupicola* is chosen.

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When the man gathers arrow wood, he cuts it into appropriate lengths, peels off the bark, scrapes it, and allows it to dry from three to five days. The shaft is straightened between the teeth or
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is pressed against a heated rock and then is decorated with bands or stripes of black, blue, or red paint. On the upper portion of the shaft, at about the middle of the area which will be covered by the feathers, a narrow band of green or red is often traced.

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Tail or wing feathers of the red-tailed hawk, the eagle, the buzzard, or the turkey are next affixed to the butt of the shaft. Turkey feathers, however, "can't stand rough treatment and are used mostly for the arrows used in practice or for boys' arrows." Each feather is split in half and trimmed, and the white substance is scraped from the quill. Three feathers are used, five or six-inch lengths being arranged equidistant from each other and

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If it rained we had a slow-burning fuse that kept a fire going. And when it burned to the end we lit another from it. Thus we kept a fire burning at a rainy time. To play safe, we usually took these fuses along with us in case of emergency, especially if it looked like rain.

Since the operation of the fire drill is considered hard work, whenever there is a chance of getting fire by other means, these are attempted first. It is not unusual, for instance, to send some member of the household to a neighboring camp to borrow fire. He "carries a hot coal between two sticks and runs back to his camp. Mesquite wood will burn the longest when carried this way."

Equipment for the horse.—There is a tendency to associate the horse with the man and his affairs. Women obtain horses by gift and in payment for services, particularly ceremonial services, but the majority of the horses remain in the possession of the men:

Caring for stock is man's work. Men round up the horses and cattle. When a horse is to be loaded, the woman gets the pack ready, but the man does the loading. Men make the saddles, and they saddle the horses for themselves and their wives. The women know how to saddle horses, however, and can do it when necessary. A woman might saddle a gentle horse. A widow has to saddle her own horse.

It is the business of the man to furnish the equipment needed in making use of the horse—the saddle, stirrups, bridle, bit, and quirt.

The saddle, which is modeled after European examples, has a cottonwood framework. Tree forks are whittled down to form the front and cantle. On the front a projection is left for the horn. Two flat boards are lashed between these forks, one on either side, to form the saddle skirts. Wet hide, often with the fur left on, is stretched over this frame and laced into place. As it dries, it contracts and fits securely. When metal tools came into use, the pieces of the frame were joined still more solidly by burning holes through the wood with a red-hot metal punch and drawing rawhide laces through them.

The man also makes a pack saddle, little more than a pad or frame of grass or hide bundles. He makes, too, rounded oak stir-

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string, and the top of the body is perforated by a number of triangular or diamond-shaped sound holes, usually two opposite the peg and four or more at the other end of the instrument. The surface is ordinarily decorated with painted designs of tribal art pattern (stars, sun symbols, serrated lines, etc.), but, in addition, a scroll-like figure and floral motifs appear. Of the method of manufacture, this account is given:

I use any dead tree from which to make it. A good tree to use is the walnut. An older piece of wood makes a better tone. One end is usually a little wider than the other. The limb chosen should be a little longer than you want the fiddle to be. After cutting the limb off, I split it down the middle. Then I scrape out the inside of each piece with a knife. It is quite a job to scrape out these inside holes. Then I cut little holes [the sound holes] along the margin where the two pieces are going to meet on top. Now I scrape the outside and put on the decorations. There is no particular meaning to the designs I put on. Then I tie it together with deer sinew.

For the bow I use sumac wood. I warm the wood and bend it into place. I use horsehair from the tail for the bow. I used to make many of these for the soldiers. You play this as though you are using words and sing social dance songs as you play it. I used to go around here playing it and singing. I used to play songs in the store for the men on winter days not long ago when my voice was better.

Women are likely to be as engrossed in the stave game as men are in hoop-and-pole. Men occasionally join women to play it, but it is understood to be a woman's pastime.

This is really a woman's game as I understand it. I say this because it's a light game, a pastime for women. Women can't get out there and play with arrows like men. A few do, but not many. So the women play this while the men do other things.

Any man who plays this all the time is laughed at. But men play it once in a while, all right. I have seen men and women mix up and play it, play partners. Some fall in love this way. Mostly a bunch of women were playing it alone.

Not everybody can make the outfit. A person has to know how. There is power connected with it. A certain woman or man has to make the sticks and place the stones. Those who make them give these sticks to other people. The one who gives you the sticks tells you what to do so you'll have luck with this game. Some have songs they sing before a big betting game. When two sides are playing against each other, there is great excitement. Everyone wants to be the one to throw the sticks for his side. Valuable property (like mescal and horses) is bet. I never saw this played during the night, though I never heard that it couldn't be played then.